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A GROUP OF  
PAINTINGS BY  
MURPHY, TRYON,  
WALKER and WYANT



COMPLIMENTS OF THE  
JOHN LEVY GALLERIES  
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A GROUP OF  
P A I N T I N G S  
*BY*  
MURPHY, TRYON, WALKER  
AND WYANT



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## *Plates*



# Catalogue

No. 1

## THE MILK YARD

*Size: 28 x 38 inches*

HORATIO WALKER

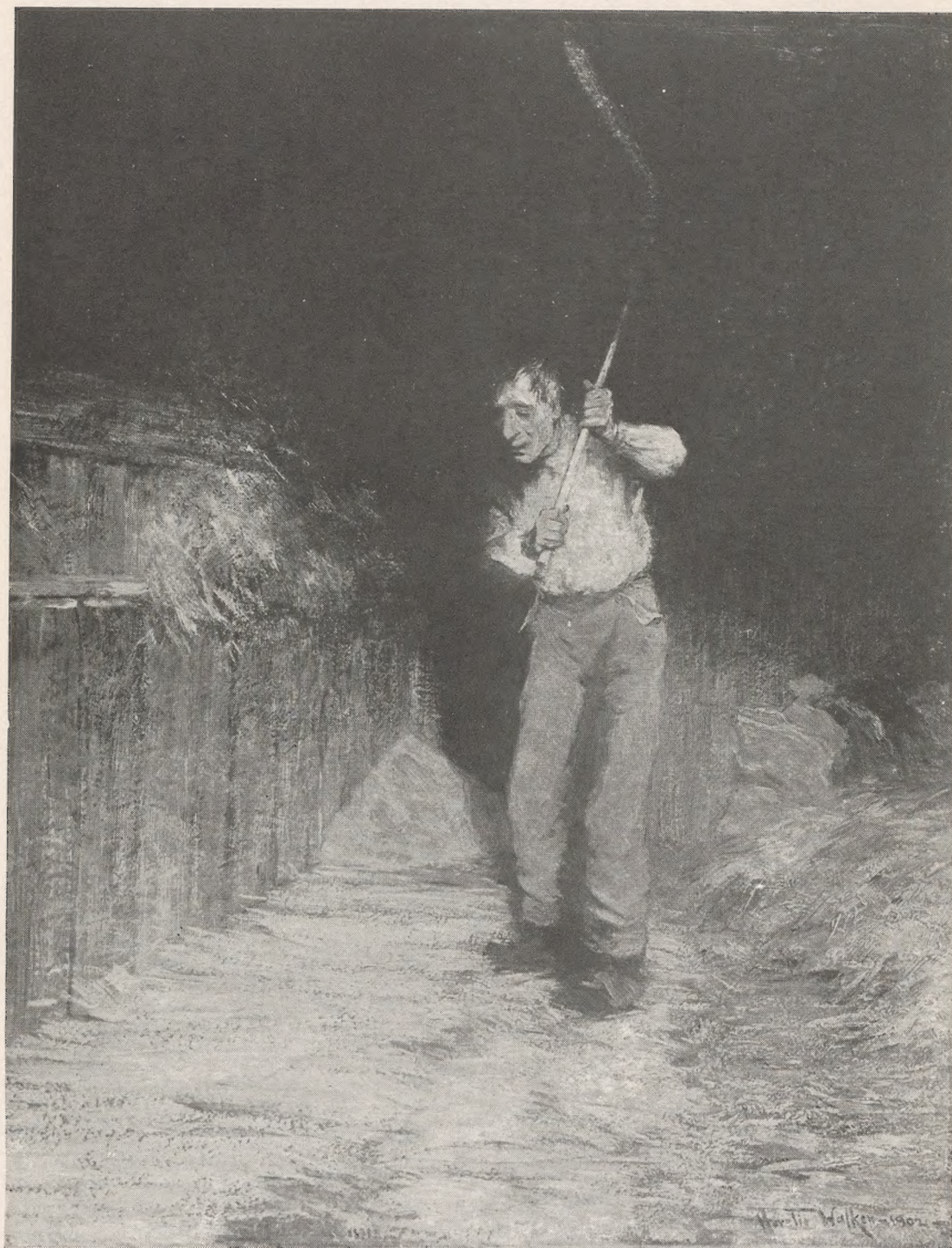
(Shown at the Louisiana Purchase Exposition, S. Louis, 1904)  
One of this artist's most distinguished paintings of Canadian habitant life on Grande Isle in the St. Lawrence River below Quebec. In a blaze of dazzling sunshine streaming across the canvas from left to right, a farmer and his wife are seen at their evening task of milking a herd of cows. The arresting notes in the picture, secondary only to its sunlight effect, are the woman and cow in the foreground, her greenish blue skirt and red petticoat and the dun colored cow forming an extraordinarily brilliant piece of painting. Two cows lie at the base of the tree whose low branches overhang the barnyard and are touched with the hot sunlight, and toward the right is seen the farmer milking, his cart with milk cans at the extreme right.





No. 1





*No. 2*



No. 2

## THE THRESHER

*Size: 18½ x 14½ inches*

HORATIO WALKER

Labor and the man I paint, is the manner in which Horatio Walker paraphrases the sonorous Latin phrase concerning arms and the man through the medium of his art. Toil of the cheerful order is the motive of this simple composition, toil that is at once inspiriting and picturesque, and which has its rewards in the citizenship of a free country rather than those of a rustic kind. At one end of a barn, a Canadian farmer is seen threshing grain. Its yellow stalks fill the floor and are seen bursting out through the long bin at his right. At the left of the picture his discarded blue smock makes a bright gleam of color, and his weather-browned hands and face are accented against the dusky brown of the barns gable end. The upflung flail and the tense figure give an effect of human power to the picture that completes to the full its first impression.

No. 3

A STY

*Size: 14½ x 18 inches*

HORATIO WALKER

The yellowish whites and vivid pinks of a sow's coarse skin have appealed to many painters but none more so than to this artist who has rendered those tones with a strength in one and a delicacy in the other more brilliantly than even Morland himself. In this study one sees a sow and pig muzzling in the yellow stalks of some grain that covers the earth at the bottom of their sty. Another white-and-pink sow lies sleeping partly in the shadow of a low-branched tree at one end of the sty. The green leaves of the tree and the weather-stained boarding of the sty makes agreeable accents of color here while over the top of the boarding is caught a glimpse of a sunny landscape with a white-walled cottage near at hand.





No. 3



No. 1



No. 4

## MILKING TIME

*Size: 14 x 20 inches*

HORATIO WALKER

A little brook runs downward through the center of the composition toward the foreground with rich green fields on either bank. On the right a woman in a faded blue gown is seated, milking a white and black cow, while the gable end of a little outhouse, beside which some chickens make high notes of color, is beyond her at the extreme right hand side of the canvas. Trees cut partly across the center of the view throwing darkling shadows over the foreground beyond which is a broad expanse of lush green meadows with a long line of hills in the remote distance, meadows and hills all overarched by a tender luminous evening sky.

No. 5

SHEPHERDESS AND SHEEP

*Size: 16 x 26 inches*

HORATIO WALKER

(Water Color)

This composition by Mr. Walker is the only one we know from his hand that immediately suggests Holland. His shepherdess in a coarse cape and a faded red skirt stands where dunes meet sands on a rising bit of land looking away from the spectator. Her sheep crop the coarse herbage at her feet to the left and beyond is white sand and a faint glimpse of the blue sea. In the center of the picture beyond the figure is a single tree with a long dense thicket of red tinted beach bushes curving away to the distant sands.





No. 5





No. 6

CANADIAN PASTORAL

*Size: 18 x 26 inches*

HORATIO WALKER

Labor's epic quality is transmuted into something more akin to the lyrical in this typical canvas by Mr. Walker. The spectator is made to feel the dull round of daily toil in the slowly plodding white horse and in the habitant farmer pressing heavily on the rude harrow. But more compelling and uplifting to the spirit is the sense of springtime that pervades the whole canvas, in the air, in the upturned rich brown soil, in the greening trees, the brilliant sunshine pervading the whole scene.

No. 7

## CONTENTMENT

*Size: 10 x 14 inches*

HORATIO WALKER

(Water Color)

A veteran among the younger and more vigorous French Canadian habitants of Grande Isle in the St. Lawrence that Mr. Walker loves to paint sits in idleness, just within the door of his cottage. He wears the traditional blue smock and red muffler and a knitted cap of blue is pulled down on his head. Smoking a clay pipe his pursed up lips, his ruminative eyes and hands clasping his legs, give him all the quality of determined character that is the note of these people at their best. Behind him is a table with a bowl and jug on it, and through the open door one sees a bit of vegetable garden, a young green tree and the bright blue sky.





No. 7



No. 8



No. 8

WINTER

*Size: 24 x 30 inches*

HORATIO WALKER

In an opening in a grove of trees a French Canadian habitant is guiding a team of oxen that are hauling a freshly cut birch log over the thin snow. The brown and yellow stubble thrusting up through the light mantle of snow makes sharp notes of color against the white as do the man's blue smock, red muffler, and the white masks of the laboring ox team as they plod up a slight slope. Above the bare trees a wintry sky of pale blue and mauve completes this superb scene of wintry labor.

No. 9

## HOMeward BOUND

*Size: 9¾ x 14 inches*

HORATIO WALKER

Along a clay road plods a team of white horses, a farm hand in a blue smock riding the nearest horse, sitting leisurely and lazily sidewise. A clay bank topped with thick bushes is behind the team and a blue sky barred with greenish clouds overhangs the landscape. The road runs away towards a farmhouse and a church whose roofs and steeple rise above the trees in which they are embowered.





No. 9



No. 10



No. 10

## A WAYSIDE POOL

*Size: 20 x 30 inches*

A. H. WYANT

Across a tiny pool formed in a slight hollow in rough pasture land the eye is carried to the horizon in an illimitable distance. Beneath a blue sky that gleams through masses of yellow grey clouds, an outcropping of lichen covered rocks is seen at the left of the pool topped by a few thick bushes. At the right a hillside slopes gently to the sky line, rocks and a little clump of thickly growing trees making a bold accent of color in the composition. A familiar view touched into beauty by Wyant's genius for such realization.

No. 11

OPENING IN THE WOODS

*Size: 14 x 17 inches*

A. H. WYANT

Through an arch formed by the overhanging russet leafage of some old birches with lichen-patched trunks the spectator sees a curve of deep powder-blue sky. The trees stand on a little rise of ground forming a natural terrace, one face of which is formed of a patch of limestone that forms one side of a natural basin for a pool or spring in the foreground that is almost enclosed by rough ground on either side. This is Wyant in a more vigorous mood than is his usual mood which makes the canvas all the more distinguished.





No. 11



No. 12



No. 12

## SEPTEMBER MORNING

*Size: 10 x 15 inches*

A. H. WYANT

Under the glowing sunlight of an early autumn day that radiates a crystalline clear atmosphere an old road leads along the face of a hillside that is broken with weather stained boulders. At the left, in a neglected bit of rough pasture stand two trees with a clump of trees in the distant background. Up the crest of the hill towards the right marches another grove of trees all crisped reddish brown with the first touch of fall and over all is an expanse of radiant sky veiled with clouds of the "thunder head" variety.

No. 13

A SYLVAN SANCTUARY

*Size: 16 x 12 inches*

A. H. WYANT

Curving around from right to left a line of trees that create an effect of great age shuts in a little sylvan sanctuary. Above the trees are grayish white clouds that gleam more brightly through the openings between the tree trunks below. What appears to be an old path meanders from the center of the foreground in a curve up into the shadow of the trees.



*No. 13*





No. 11

No. 14

**EVENING**

*Size: 19 x 25½ inches*

A. H. WYANT

A glowing sky, all flecked with glowing clouds through which one catches glimpses of greenish blue, fills the whole canvas from the horizon. At the right, across a lush green meadow, is seen a grove of trees, their tops bathed in the sunlight, their trunks dark in shadow. A pool in the foreground and at the left is a clump of birches, one being detached from the rest and standing out as a natural pattern against the radiant heavens.

No. 15

A BIT O' WEATHER

*Size: 11 x 8 $\frac{1}{4}$  inches*

A. H. WYANT

Blustery, smoke-colored clouds are piling up against a blue sky that gleams in turquoise tints behind this veiling. Toward the horizon the clouds are touched with white while the tiny sheltered pool in the foreground mirrors both hues on its placid surface. Wild open country stretches away from the eye with a suggestion of woods and a few spindling trees to break its desolate monotony.





*No. 15*



No. 16

No. 16

LANDSCAPE

*Size: 8 $\frac{1}{4}$  x 10 $\frac{3}{4}$  inches*

A. H. WYANT

A herd of cows have made their way into a thick undergrowth that makes for a happier color scheme for the artist than it does for good fodder. The tawny notes of color in the cows, bushes and the few trees, all autumn-tinted, were obviously what caught Wyant's eye and he set them down under a windy sky, leaden overhead, touched with high lights toward the horizon. A little picture richly charged with keen observation and the note of the lyrical.



No. 17

RUSSET AND GOLD

*Size: 19 x 14 inches*

A. H. WYANT

A mist enshrouded hill rises up into a pale evening sky flecked with rosy clouds. Between the rough foreground (all russet and brown), and the thick woodland at the base of the hill, stand four trees—russet, green and gold—on the bank of a quiet expanse of water. An uncommon variant in Wyants' composition made all the more personal and distinguished thereby.



*No. 17*



No. 18



No. 18

LANDSCAPE STUDY

*Size: 11½ x 14½ inches*

A. H. WYANT

(Water Color)

Water colors by this great American landscape painter are very rare. In this one he has merely set down a study of such a humble bit of outdoors as always appealed to his reserved nature. Its elements consist merely of a thicket of green bushes, high and definite at the left, low and formless at the right with a green foreground and a grey sky. Yet Wyant is written clear over every inch of it.

No. 19

LANDSCAPE

*Size: 10½ x 14½ inches*

A. H. WYANT

(Water Color)

This impression of a bit of nature of a summer's day shows a stretch of greening meadow, a line of trees beyond (the chief note in the picture) and the suggestion of one of this artist's beloved mountains in the hazy background. Over all arches a blue and white sky that gives the character of hot midsummer to the whole scene.

No. 19







No. 20

No. 20

LANDSCAPE

*Size: 16 x 24 inches*

DWIGHT W. TRYON

(Panel)

A screen of trees just beginning to show their first feathery bloom of the springtime extends across the composition along an old stone wall. Behind them the light of the sinking sun glows with a fire that pierces the openings between the trees and tints the clouds above with opalescent light. The oncoming of night is felt in the darkling shadows at the left that fall over clouds and trees. From the immediate foreground to trees and wall extends a bit of rough land, diversified by outcropping rocks and a tiny pool of water.

No. 21

THE AUTUMNTIDE

*Size: 16 x 24 inches*

DWIGHT W. TRYON

(Panel)

The windy lowering sky and the impression of autumnal desolation are the dominant moods created by this unusual panel from Mr. Tryon's hand which bears the date 1899. A few spindling bare trees are in the foreground and behind them are some tender bushes still heavy with their foliage in olive and green tones. Brown leaves are whirling away before the gale that sends sundry grey clouds across the leaden sky. Here is the clamor of the dying year set down in terms of tragic glamour.





No. 21



No. 22

No. 22

SUNSET

*Size: 26 x 32 inches*

DWIGHT W. TRYON

(Panel)

Upspringing from the edge of a soft green pasture and a grove of second growth trees thrust their feathery branches against the evening sky that is filled with pale green, lemon, and rose tints. Through the trees the spectator glimpses a sky that glows with rose and yellow lights from the unseen sun. Despite the hot light, so feelingly rendered, there is a softness in the whole atmosphere of the painting that comes from the emotional suggestion of springtime and its tender awakening both in nature and man's thoughts.



No. 23

CERNEY LA VILLE

*Size: 24 x 34 inches*

DWIGHT W. TRYON

Without the wall of a French farmhouse enclosure a peasant in a pale blue smock is spading up a bit of garden and a fire of refuse is burning at his left, the while, the smoke rising up against the grey wall and dull, olive thatched roof of the farmhouse. The stable wall and roof fills the picture to the right, a low growing tree screening its angular lines, and above the gable of the stable a pointed tower lifts into the clear evening sky touched with the reddish glow of the sinking sun. The canvas, dated 1881, is full of the promise of the poetry which has dominated Mr. Tryon's later canvasses.



No. 23



No. 24

No. 24

MOONLIGHT: EVENING

*Size: 20 x 30 inches*

DWIGHT W. TRYON

From the foreground a flat green meadow land stretches away to a line of trees that stand at the foot of a range of hills which form the intermediate plane of the picture. Two groups of Tryon's characteristic feathery trees break the monotony of the meadow. Out of the evening mist above the hilltops rises the full hot summer moon below a sky of delicate emerald blue flecked with rosy clouds that is still lighted toward the zenith with the afterglow from the sunset.



No. 25

ALONG THE SHORE

*Size: 16 x 24 inches*

DWIGHT W. TRYON

This early canvas of Mr. Tryon's, it bears the date of 1884, portrays a familiar scene along one of our Atlantic salt water bays, a place where man has been but is now neglectful of it. Where a meadow comes down to the sandy foreshore of such a bay there are the weathered remains of an old rail fence, and old grey skiff is hauled out and abandoned, and some posts to which such boats once were tied. The green meadow beyond is dotted with bushes and two trees stand out against a lovely soft blue sky that is partly screened by cumulous clouds of a bright summer's day.



No. 25



No. 26

No. 26

SUNSET

*Size: 12½ x 18 inches*

DWIGHT W. TRYON

The graceful forms of half a dozen slender tree trunks just feathering out with the budding time march across the center of the composition. A rough emerald meadow with grey boulders fills the foreground and behind the trees the land rises to a higher level where there is a thicket of trees. The characteristic Tryon sky is flushed with warm light of the sun that has sunk below the horizon.



No. 27

THE LAKE

*Size: 12 x 22 inches*

DWIGHT W. TRYON

In a cup of the hills lies a lake that the spectator partly glimpses through a mask of bushes which fill a break between two clumps of second growth trees. In the foreground is a bit of wild upland with outcropping rocks, and beyond the lake a heavily wooded hillside rises up to a lovely evening sky flecked with mauve and reddish cloudlets.



No. 27



No. 28

No. 28

OCTOBER DAY

*Size: 24 x 36 inches*

J. FRANCIS MURPHY

A masterly example of this painter's latest manner is this autumn landscape. Beneath a moist sky of yellow, grey, and mauve tones lies a broad expanse of flat meadow land, all pale green and still paler brown tints. The surface is diversified by a little pool at the left whose moisture has nourished a clump of low bushes beyond which is seen a line of trees and across them blows the grey smoke of a brush fire. At the right is a dense grove of trees behind an old rail fence which curves away into the distance.



No. 29

SUNSET

*Size: 14 x 19 inches*

J. FRANCIS MURPHY

The austerity of Mr. Murphy's more recent canvasses is absent from this glowing evening scene which yet preserves his passion for simplification. The dusky clouds of oncoming night have parted at the horizon and out through the break shines a band of sunlight, white—hot in brilliance. It touches the clouds towards the zenith with its flushed light that is reflected in the pool in the foreground, turning it into a sheet of gold. An old time-worn wall cuts across the landscape. Two low trees at the left form distinct notes in the wide expanse and there is indicated a grove of trees and a line of low blue hills in the remote distance.



No. 29



No. 30

No. 30

AUTUMN

*Size: 16 x 22 inches*

J. FRANCIS MURPHY

One of Mr. Murphy's earlier canvasses, it bears date of 1895, when his palette was more varied than in these later times. A green meadow is in the foreground with a tiny pool of rain-water, and a group of russet trees is at the extreme right. The white gable end of a cottage shows above a rise of ground at the right and arching over the whole landscape is a stormy, "smoky" sky lightened towards the zenith with patches of white clouds and gleams of blue sky behind the wind-driven clouds.



No. 31

## ON THE BEACH

*Size: 30 x 48 inches*

WILLIAM MERRITT CHASE

Under one of those crystalline blue skies that come with a north-west wind in this latitude in summertime, a young mother and her two children are seen strolling across the dune land of Chase's beloved Shinnecock country. Their white and red costumes give charming notes of artificiality to a scene that glows with nature's hues, in the meadow flowers of the foreground, the tender green of the stunted bushes, the deep blue water of the bay, and the white, green, and dull blue of the distant sand hills. The north-west wind is beginning to puff billowy clouds up across the sky from the horizon, those in the center of the canvas being touched with white and accents of purple. A lovely example of a phase of Chase's art in which he was at the height of his power to charm the spectator.



No. 31



No. 32

No. 32

SHADOW AND SUNLIGHT

*Size: 9 x 14 inches*

GEORGE INNESS

This landscape by the great American painter is distinguished among most of his pictures by the superb blue sky that is its dominating feature. The meadow land in the foreground, the line of trees breaking the planes of the composition, the gleam of sunlight falling on the houses and hillside beyond—these are all familiar elements of many of his works, but when he painted the sky he made this panel a picture apart from his conventional representations. Its splendid glow of color at the right of the picture fades into paler tints broken by white clouds in the center where the sunlight finally conquers the cloud enemy and bursts through, glorifying land and trees and houses beneath.



No. 33

SUNSET

*Size: 6 x 8 inches*

RALPH W. BLAKELOCK

This small but wholly characteristic scene by Blakelock contains all the elements which brought him fame after he was unable to enjoy or profit by it. Through an opening between two trees on either side of the canvas the eye is carried across a flat landscape to a sunset sky, all a splendor of crimson, yellow, and pale green. Tawny clouds float in the zenith—harbingers of oncoming night—and the foreground, shut from the light of day, is dusky with night's shadow.



No. 33











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